

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I, No. 31.]

SATURDAY, AUGUST 23, 1856.

[PRICE 3D.]

GLOUCESTER MUSICAL FESTIVAL,

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY,
September 9th, 10th, 11th, and 12th, 1856.

Principal Vocal Performers:

MADAME CLARA NOVELLO,
Mrs. CLARE HEPWORTH,
MADAME P. VIARDOT GARCIA,
MADAME ALBONI, Mrs. LOCKEY,
MR. LOCKEY, MR. SIMS REEVES,
MR. WEISS, MR. THOMAS,
and
MONS. GASSIER.

CONDUCTOR . . . MR. AMOTT.

TUESDAY, September 9th,
A FULL CATHEDRAL SERVICE.
The Sermon will be preached by the Right Rev. the
Lord Bishop of Gloucester and Bristol.

WEDNESDAY, September 10th,
MENDELSSOHN'S ORATORIO, "ELIJAH."

THURSDAY, September 11th,
"THE CREATION" (first part);
MOZART'S REQUIEM;
Selections from Eli, St. Paul, Handel, Beethoven, &c.

FRIDAY, September 12th,
"THE MESSIAH."

On the evenings of Tuesday, Wednesday, and
Thursday, at the Shire Hall,
GRAND MISCELLANEOUS CONCERTS

The BAND and CHORUS will consist of 300
Performers, including the first talent
in the kingdom.
Programmes and full particulars will shortly appear.
J. H. BROWN,
Hon. Secretary to the Stewards.

CRYSTAL PALACE.—The full Orchestral
BAND of the Company, under the direction of
Mr. MANNS, PERFORMS DAILY, at half-past 1
and a quarter before 5.

To ORGAN STUDENTS.—An Organist
wishes to meet with any one who, for the sake of
practice, will take a service occasionally at the West-
end of town. Small organ, C pedals, and plain duty.
Address P.G., "Musical Gazette" office.

To MUSICAL GOVERNESSES.—
REQUIRED, for a school in the country, a lady as
TEACHER. She must be a thorough pianist, and
teach singing without a master. Apply to Mrs.
Hopkins, 9, New Bond-street, opposite the Clarendon.
Hours 11 to 4 o'clock.

To MUSIC-SELLERS.—WANTED,
by the Advertiser, who has a thorough knowledge of
music, a SITUATION as ASSISTANT or SHOPMAN.
Has had considerable experience. Can tune piano-
fortes, &c. Apply by letter to H.S.B., Oakley Villa,
Oakley-square, King's-road, Chelsea.



BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1856,

Will be held in
ST. GEORGE'S HALL,
TUESDAY, August 26. | THURSDAY, August 28.
WEDNESDAY, August 27. | FRIDAY, August 29.

Principal Vocalists:

MADAME CLARA NOVELLO,
Miss SHERRINGTON, MADAME WEISS,
Mrs. SUNDERLAND, Miss MILNER,
MADMOISELLE PICCOLOMINI,
MADAME ALBONI,
Miss FANNY HUDDART,
MADAME VIARDOT GARCIA,
MR. SIMS REEVES.

MR. MONTM SMITH, HERR REICHARDT,
MR. WEISS, SIGNOR BELLETTI,
SIGNOR BENRVANTO, MR. WINN,
HERR FORMES.

ORGANIST . . . Mr. J. L. BROWN SMITH.
CONDUCTOR . . . MR. COSTA.

THE BAND

will be selected from the members of the
Royal Italian Opera, the Philharmonic Societies, &c.,
London.

THE CHORUS

from the most efficient Vocalists of Bradford,
Leeds, Halifax, Huddersfield, Keighley, Dewsbury,
and the neighbouring villages, forming together an
ORCHESTRA of nearly 350 PERFORMERS.

TUESDAY MORNING, August 26th,
MENDELSSOHN'S ORATORIO, "ELIJAH."

WEDNESDAY MORNING, August 27th,
COSTA'S ORATORIO, "ELI."
(First time of performance in Yorkshire.)

THURSDAY MORNING, August 28th,
HANDEL'S ORATORIO, "THE MESSIAH."

FRIDAY MORNING, August 29th,
SELECTION DAY.

GRAND MISCELLANEOUS CONCERTS, on
TUESDAY, THURSDAY, and FRIDAY EVENINGS;
consisting of MS. CANTATAS, "ROBIN HOOD," by
J. L. HATTON: and "MAY-DAY," by G. A. MAC-
FARREN, composed expressly for this Festival; also
Grand Symphonies, Overtures, Selections from Operas,
Madrigals, Part Songs, &c., &c.

SECURED SEATS, NUMBERED. FOR EACH PERFORMANCE.

Stalls	£ s. d.	West Gallery	£ s. d.
.....	1 1 0	First Division	10 0
Aisles	0 15 0	Second do.	7 0

UNSECURED SEATS.

Area—	Unreserved	£ s. d.	North & South Galleries—	Unreserved	£ s. d.
.....	.....	7 0	.....	.....	3 0

Outline Programmes and full particulars may be
obtained on application to Mr. CHARLES OLLIVIER,
the Secretary to the Committee, St. George's Hall,
Bradford.

SAMUEL SMITH, Chairman.

BIRMINGHAM.

THE INAUGURATION FESTIVAL,

at the MUSIC-HALL, will take place on WEDNES-
DAY and THURSDAY, September 3rd and 4th, 1856,
under most distinguished patronage.

Principal Artists already engaged:—

MADAME CLARA NOVELLO,
MADAME WEISS, Mrs. BULL, Miss DOLBY,
MR. MONTM SMITH,
MR. THOMAS, MR. WEISS,
and
MR. SIMS REEVES.

ORGANIST . . . MR. SIMMS.
CONDUCTOR OF THE ORATORIOS,
MR. ALFRED MELLON.

CONDUCTORS OF THE EVENING CONCERTS,
MR. A. MELLON and MR. SIMMS.

The BAND will consist of the celebrated London
Orchestral Union, with the addition of the
best available local performers.
The CHORUS will be selected from the various
Societies of Birmingham and the neighbourhood.

The Performances will consist of—
On WEDNESDAY MORNING, September 3rd,
HANDEL'S ORATORIO, "THE MESSIAH."

WEDNESDAY EVENING,
A GRAND MISCELLANEOUS CONCERT.

THURSDAY MORNING, September 4th,
MENDELSSOHN'S ORATORIO, "ELIJAH."

THURSDAY EVENING,
A GRAND MISCELLANEOUS CONCERT.

PRICES OF ADMISSION:—

SECURED SEATS—		EVENING CONCERTS:	
Morning Performances:		Evening Concerts:	
Stalls & Select Floor, 10 6	s. d.	Stalls & Select Floor, 8 0	s. d.
Floor 7 0		Floor 6 0	
Gallery 5 0		Gallery 4 0	

UNSECURED PLACES—
Gallery 3 0 | Gallery 2 0
BOOKS OF THE WORDS, SIXPENCE EACH.

REGULATIONS:—

The priority of choice of Secured Seats will be
determined by ballot, which will take place at the
Hall, on Thursday, August 31st, as follows:—

For the Wednesday Morning, at Ten o'clock;
Wednesday Evening, at Twelve o'clock;
For the Thursday Morning, at Three o'clock;
Thursday Evening, at Five o'clock.

Applications for the ballot will be received one
hour before the drawing of each ballot. The Direc-
tors will undertake to ballot, and secure places for
parties who cannot conveniently attend to select
their own places. Applications must be accom-
panied with a remittance for the price of Tickets re-
quired, made payable to Mr. Thomas Harrison, Col-
more-row, Birmingham, on or before Tuesday, the
19th of August. After the ballot, the plans of se-
cured seats will be placed at Mr. Harrison's Concert-
office, Music-warehouse, Colmore-row and Bennett's-
hill, where tickets for each performance, programmes,
&c., may be obtained. Tickets for unreserved places
can also be had at Mr. Tolken's Music-warehouse,
New-street; Messrs. Sabin's Music-warehouse, Bull-
street; and Mr. Tonks's, printer, &c., New-street.
The doors will be opened for the morning per-
formances at half-past Ten o'clock; the Oratorios to
commence at half-past Eleven precisely. For the
evening performances the doors will be opened at
Seven o'clock, and the performances commence at
Eight precisely.

Attached to the Hall is a private room for ladies,
with refreshment room adjoining, to which parties
holding tickets for secured seats can have access
from the time the doors are opened.
H. R. COCKSEY, Chairman.

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

W.O.D.—It may be a week or two before we can look at it. We are full of Reviews.

RECEIVED.

O. G. P., Ramsgate; L. L., Brighton; G. J., Brompton Moor; T. A. W., Welbeck-street; W. F. G., North Shields; Miss M. A., Hampstead; E. A., Manchester; A. B., Swansea; E. C. D., Overy; W. S., Dover; Miss S., Nottingham; Rev. F. H. G., Sudbury; J. O. P., Nottingham; J. H., Wrexham; W. F. C., Northwich; J. M., Manchester; J. C. M., Armagh; G. H. S., Sheffield; P. S., Stourbridge.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 23, 1856.

SINCE the publication of the first number of the *Musical Gazette*, we have received sundry epistles, congratulatory, remonstrant, or condemnatory, to which there has really been no occasion to refer in our columns, though the writers have our best thanks for the communications. Whatever their purport, these letters have been worded in a liberal and friendly spirit cordiality has clothed every sentence, and the inditers have, with one exception, signed their names at the conclusion. Of this exception we desire to speak.

Several weeks back we received a communication from "One who purchases, but does not subscribe to, the *Musical Gazette*." The letter found fault with our parenthetical condemnation of the precious Peace Trophy of Baron Marochetti, at the Crystal Palace, and we intended printing the document, disgustingly impertinent as it was, but that other matters of far more consequence than a quarrel between ourselves and an ill-conditioned, unmanly, and unmannerly purchaser, claimed our attention. Having from the first devoted some portion of our space to standard amusements, we, of course, kept the Crystal Palace in view, and considered ourselves entitled to remark upon any occurrence at the great Sydenham building, whether it had or had not immediate reference to music. The "purchaser" thought himself bound to call in question our opinion in matters of early art, and even to tax us with ignorance. On the subject of ignorance, we are happy to inform "purchaser" that we are on the same level with the *Art Journal*, *Morning Chronicle*, and *Saturday Review*, papers of some standing, which unanimously condemned the gingerbread exhibition to which Royalty was invited. The "polka" speed at which the march from *Judas Maccabeus* was played on the day of the Peace Fête at the Crystal Palace, gave so complete an air of ridicule to the Peace Trophy stage of the proceedings, that we indulged in a short parenthetical remark, implying that the flimsy gaudiness of the "Trophy" appeared to have taken away from the conductor of the band all appreciation of the majestic intentions of one of the greatest composers, and that if he had purposed to turn the whole affair into a burlesque of a ceremony, he could not have been more successful. With regard to the claims of the Peace Trophy and Scutari Monument to respect as works of art, we refer any of our readers to the journals above mentioned, and we quote the *Daily News*, of Monday last:—

"The 'Peace Trophy' of Baron Marochetti, at the Crystal Palace, has been for some weeks undergoing what are called 'alterations and improvements,' but they are utterly futile. The wisest course would be to restore once more the beautiful vista of the nave by removing it entirely, together with the

Scutari Monument, for the one is as denuded of legitimate composition and ornament as the other is overloaded with factitious embellishment."

The writer then proceeded to the publishing department, and complained that he had some soiled copies of the *Gazette*, that he spoke to his news-vender on the subject, who threw the blame on our office. Without going into so trifling a matter, which might have been rectified by returning the copies under cover to the publisher with a civil request that they might be exchanged, we may be allowed to observe, for the reproof of this "purchaser" and the behoof of our readers, that it is just possible that news-venders' boys may take clean copies from our office, and render them to their employers in a decidedly impure condition. Any one who has seen the young rascals racing about London in all weathers with imperfectly protected news under their arm, will at once admit the possibility of this, and hesitate to throw blame when it is so difficult to detect the offender.

Some ten days ago this anonymous ape troubled us again. His letter was addressed at the head, to "The Editor of the *Musical Gazette*," and at the foot, to a gentleman engaged at this office, to whom, it appeared, a personal paragraph was devoted of a most unwarrantable and impertinent nature. With this we have nothing to do; but we notice the remainder of the letter, hoping, by answering the writer publicly, to put an end to the annoyance and bother of his offensive epistles. He commences with a satirical approval of our "cuttings"—as he terms them—from the metropolitan and provincial press since the commencement of our paper, and then asks, "but how is it, Mr. Editor, that you have to apologise for the transposition of a portion of your last leader?" &c.—Does this meddlesome monkey suppose that when the proof of the leading article was read the paragraph was otherwise than in its right place? The mistake occurred at the last moment of arranging the type, when editor, sub-editor, and readers had retired. Such an error is inexplicable, as the reasonable portion of our readers would readily grant, and if this grumbler is so exceedingly anxious about our careful publication, he had better come and talk to the compositors or pressmen at our office on the subject, for we have no time to read complaints that cannot be attended to, or sneers that we have no opportunity, except thus publicly, of noticing.

Had we the slightest clue to the name and address of the writer, we should not have troubled our readers with these remarks, but they will at once see that we should, by remaining silent, be subjected to the constant annoyance of his offensive insinuations. From the style of his epistles, he evidently thinks to worry us with taunts of an unanswerable description, and we can best defeat his purpose and stop his spiteful pen by making public his objections to the *Musical Gazette*. Even admitting that we employed the "paste and shears" for the whole of our metropolitan and provincial intelligence, would not our readers one and all be grateful to us for collecting the information relative to their profession and publishing it in a cheap weekly form! This plan we have never adopted. Indeed, for its size, our journal has contained an unusually large proportion of original matter, and we shall now make a point of taking the hint from our officious correspondent, and obtain time for matters of import by indulging in "cuttings." We know the generality of our readers too well to suppose that we lose caste by thus boldly and honestly expressing ourselves. Everyone but this bilious creature will have been able to distinguish original from extracted articles, and will give us credit for a tolerable amount of weekly labour and attention, and we counsel him to transfer his letters with their withering language to some other paper. There are musical writers on every jour-

nal, and, if he keeps his malicious eyes open, he may pounce on many a statement that may serve for his epistolary taunts. His last letter, by the bye, was subscribed "A musical writer for the Press:" why does he not put his ill-conditioned remarks into print, instead of interfering with our time? Goodness preserve us from ever coming within a mile of the man. We have a horror of an anonymous letter-writer, and such a writer as this, who winds up his sneering remarks with what is intended to be a severe personal attack! Such a man would remorselessly stab anyone in the dark, or poison his nearest relative.

We had two or three weeks ago a letter—not an anonymous one—differing from us in our remarks upon the career of Jenny Lind, her reception in this country, &c. The writer institutes comparisons between artistes which we cannot publish, but the greater portion of his communication shall appear next week, and we will remark thereupon.

Metropolitan.

ROYAL SURREY GARDENS.

On Wednesday another "Mendelssohn" night was given, the programme including some of his most popular compositions. The "Hunter's Farewell," from a set of six part-songs for male voices was given with its proper accompaniment of brass instruments.

A glee and madrigal night yesterday week was very successful. To-day a morning concert will be given at the same rate of admission as at the evening concerts, and this evening there will be no performance, in consequence of the preparations for the grand dinner to the Guards, which is to be held in the Music-hall on Monday.

CRYSTAL PALACE.

In future Saturday will be a half-crown day. We are of opinion, however, that it would have been better to make any day rather than Saturday exclusive, since the Saturday half-holiday movement gradually gains ground, and on this day a great number of persons who would throng the Palace at 1s. will still be deterred by the price of admission, reduced as it is.

The following is the return of admissions for six days, from August 15 to August 22:—

			Admission on Payment.	Season Tickets.	Total.
Friday	August 15	..	4,191	390	4,581
Saturday	" 16 (5s.)	..	3,308	5631	8,939
Monday	" 18	..	10,293	327	10,620
Tuesday	" 19	..	69,47	240	7,187
Wednesday	" 20	..	4,188	307	4,495
Thursday	" 21	..	2,283	282	2,565
Total	..	..	3,1210	7,177	38,387

The water displays at the Crystal Palace have been unfortunate in their weather. Even at the inaugurative fête of the "entire system of waterworks" the wind was rather too high, though the occasional bursts of sunlight atoned for the breaking of the great liquid columns, by tinting the spray with the most exquisite rainbow hues. The second display took place on a day that was perfectly tempestuous, and the gaily dressed visitors were forced to take shelter in the building, and view the sight as they best could at a respectful distance. It was probably this disappointment that produced so large an attendance at the third exhibition on Saturday last, for there could not have been less than 10,000 persons present. There was a total absence of sunshine, and the wind threatened to detract from the beauty of the watery scene, but, just as the display commenced, it subsided, and the fountains were seen to very great advantage. The larger columns, of course, could play to a greater height without being broken prematurely into spray, and the general form of the various devices was by the calm state of the atmosphere better preserved and more thoroughly appreciable. The majority of the visitors on these occasions

make a point of occupying the rising ground between the fountains and the lake, on whose islands and borders such hideous extinct animals are located, to the horror of every Master Tommy, who very naturally "objects to have his mind enlightened" (see *Punch* of some time ago). This is decidedly the most favourable point of view, but the spectator on the opposite side has no despicable prospect in the many-coloured dresses and parasols of every hue which are displayed by the fair occupants of the rising ground aforesaid, and which form an important part of the beautiful picture.

THE FIRE AT MESSRS. BROADWOOD'S.—In consequence of the sympathy expressed, and the offers of assistance that have come in from all quarters, a committee has been formed among the artisans whose working tools were destroyed by the recent conflagration in Horseferry-road, to receive subscriptions through the medium of one of the London banks. Only a few of the men were insured, and for not more than £10 each—about a seventh of the amount of their loss. Their case is a very hard one. The poor fellows are not merely deprived of their implements of labour, but, should those be replaced, must necessarily want employment until the factory of Messrs. Broadwood is rebuilt—since in the one range of buildings remaining there is not room enough for the valuable materials that were saved from the flames, much less for mechanics and carpenters. The friends of the Messrs. Broadwood will be glad to learn that the fire which has laid the greater part of their workshops in ruins, and put them to so serious a loss, will not interfere with the business of the firm even for a day, owing to the immense quantity of stock which they have on hand.

The entire loss in tools alone is estimated at upwards of £4000. A valuable library on the premises, embracing some of the standard works, to the extent of upwards of 2000 volumes was totally consumed.

The Temple Church is now closed for repairs, and will remain so till the 6th of October. It is intended that an enlargement of the organ be carried out during the vacation.

MADAME RISTORI'S MOVEMENTS.—Madame Ristori purposes being in Amsterdam in September; Dresden, October 10; Berlin, 20; Warsaw, November 1; Pesh, 12; Naples, from January 10 to 30, 1857; Paris, April and May; and London in June.

Opera.

HER MAJESTY'S THEATRE.—The "very last" performance took place on Saturday evening last. *La Traviata* was the opera, and it drew a crowded house. The tenor was as ineffective as when we last noticed the performance, but every one seemed pleased, and very enthusiastic, and Mdlle. Piccolomini had quantities of recalls, and there were great floral demonstrations. The National Anthem was sung, Piccolomini's share being very creditably done, and Mr. Lumley appeared in response to a loud and cheering summons.

Theatrical.

ADELPHI.—*Ireland as it is*, a drama in three acts, was produced on Monday night. Since the engagement of Mr. and Mrs. Barney Williams, the novelties in the way of American or Irish pieces have been unceasing. Both of these clever people appear in the drama, the lady assuming an Irish character, to which, by the way, she does not seem suited. There is little plot. The scampish agent of an absent nobleman oppresses the people on the estate in his master's absence, and perpetrates or instigates sundry acts of villainy. He is detected, eventually, by the master in disguise. The comic portions are, of course, given to Mr. and Mrs. Williams, who excite plenty of laughter, and a song by the gentleman, and a "jig" by the couple produced hearty encores.

PRINCESS'S.—This theatre will be closed next week, and reopened on the 1st September with the *Winter's Tale*. The next revival will be *Pizarro*. *A Midsummer Night's Dream* is already in careful rehearsal, and will soon be produced with all practicable effect.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

LEGAL.

On Saturday at the Brompton County Court, was tried *Veroni v. Simpson*. This was an action brought by the plaintiff, dancer and ballet-master, against the proprietor of Cremorne Gardens, for damages sustained of the plaintiff in having been wrongly dismissed as ballet-master at Cremorne Gardens. It was stated in support of the action that the plaintiff had appeared with great success at the principal theatres on the Continent, and had got up ballets for Drury Lane Theatre, where he had acted last season as harlequin. He had been engaged by Mr. Simpson, as ballet-master, at a salary of £3 10s. per week. It so happened that there was a ballet to be produced called *War, Peace, and Plenty*, and this had but two principal ladies' parts in it, whereas there were five ladies in the corps de ballet, who all claimed to be principal dancers. Owing to this the ladies quarrelled, and complained to Mr. Simpson against the plaintiff. After this it became known that the Queen and royal family would visit Cremorne, and it was supposed that if a German were placed at the head of the ballet it would afford satisfaction, therefore, M. Weiss, a German, was appointed ballet-master, and M. Veroni was dismissed; but Mr. Simpson told him that if Weiss failed he should be reinstated in his position. M. Weiss did fail, but he (the plaintiff) was never reinstated. It was contended that the defendant had no right to dismiss the plaintiff, as he was engaged for the season. He only claimed, however, £10 10s. for arrears of salary. Several of the dancers were called as witnesses to prove that M. Veroni was an excellent ballet-master. For the defendant, it was contended that as there was no written contract with the plaintiff, the defendant had a right to dismiss him at a week's notice. The defendant denied having made a season engagement with the plaintiff. He had great reason to

complain of the plaintiff, and dismissed him for incompetency and inattention. He admitted, however, that he had promised to reinstate the plaintiff in the event of Weiss, the German, failing. Weiss did fail, but he had refused to reinstate the plaintiff, owing to his conduct behind the scenes after he was dismissed. The treasurer, the acting manager, and secretary of Cremorne, deposed to the plaintiff being engaged weekly, and not for the season. The learned judge was of opinion that the plaintiff was entitled to recover, and that the damages laid were not excessive. Judgment for £10 10s., with full costs.

Provincial.

EDINBURGH.—On Monday night Mr. and Mrs. Keeley made their appearance, after several years' absence, at the Theatre Royal, accompanied by Miss Louisa Millar, a young lady whose recent *début* in London was very successful. The house was well filled, and the performances of the old favourites met with a hearty and appreciative reception. The first piece was *The Governor's Wife*, the easy acting and quiet but broad humour of Mr. Keeley being excellently displayed in his representation of Hickory Short, the valet, who was allowed for a time to play the Governor of Surinam. Mrs. Keeley, who seems as lively as ever, played Letty Briggs with capital effect, and secured the good humour of the audience. The other pieces were *The Loan of a Lover* and *That Blessed Baby*.

GLASGOW.—Miss Emily Sanders has commenced an engagement at the Theatre Royal. She made her first appearance in *La Figlia del Reggimento*.

LEEDS.—The Town-hall committee held a meeting on Wednesday, when tenders for building the Town-hall tower were opened. In every instance the tenders were higher than the sum granted by the Council (£5,000); the subject was, therefore, temporarily postponed. The committee decided that a grant of £5,000 should be asked for at the next Town Council meeting (in about a fortnight), for erecting the Town-hall organ.

MR. COSTA'S OPINION OF "MESSIAH"—Some recent remarks in the *Leeds Mercury* relative to the conduct of Mr. Costa in refusing to allow Mrs. Sunderland to sing "If God be for us," at the approaching Bradford Festival, has elicited an explanation from S. Smith, Esq., chairman of the festival committee. After stating that the *Messiah* was curtailed by Mr. Costa (by going direct from "The trumpet shall sound" to the last chorus), for the convenience of the audience, and not as a slight to Mrs. Sunderland, Mr. Smith endorses the following remarks of Mr. Costa:—"The interest of the oratorio is entirely exhausted with the trumpet song; the audience are tired after closely listening (as they always do to the *Messiah*) for upwards of three hours; and the sooner we get to the last chorus the better."

LIVERPOOL.—The learned judges and the bar were invited by the Town Council on Monday night last, to hear the great organ tried and to see the concert room in St. George's-hall, lighted up at 9 o'clock. Mr. Baron Bramwell and a great number of the bar attended, and, in the absence of Mr. Best, the appointed organist, some of the learned party extemporised extensively.

MANCHESTER.—The opera company at the Theatre Royal have been playing a choice selection of English operas (original and adapted) with comparative success. The bias of public opinion is decidedly in favour of Mr. Haigh as regards the *tenor* portion of the corps. The voice this gentleman possesses is not of the robust class, but the intonation being generally satisfactory, with a nice discrimination as to the use of the falsetto formation of the register, indicates considerable care on the part of the vocalist. Of course the soprano principal is sustained by Miss Lucy Escott, ably supported by Miss Dyer, whose rich, luscious contralto has been universally admired. This voice may ultimately be a very valuable addition to our English operatic forces; we most heartily wish this lady the success that she deserves.

The dramatic company at the Queen's theatre closed their short season on Saturday evening last; they will meet with a hearty reception when next they pay our city a visit. It is notorious that mere novelty stands but a poor chance of being patronised in Manchester, but talent once acknowledged is equally sure of good support.

A company of Sardinian minstrels have been giving a series of clever performances at the Bellevue Gardens during the past week. Their skill has been greatly admired, their efforts being relieved by the vocal performances of the Misses F. and H. Isaacs. The spirited proprietor of this place of public resort has secured the services of Mesdames Albani and Rudersdorff, and Messrs. Sims Reeves and Hatton, for a grand concert on the 30th instant. The programme, of course, includes the most favourite operatic and other selections. These eminent artistes are to be assisted by a madrigal choir of fifty selected voices.

NORWICH.—The arrangements for the next musical festival are progressing satisfactorily. The committee now includes thirty-five gentlemen of the city and county, and at a recent meeting it was decided that there should be four morning and three evening performances as usual, and that Mendelssohn's *Elijah* and Handel's *Messiah* should be two of the oratorios performed. The evening performances will be of a miscellaneous character. Some alterations are contemplated in the arrangements of St. Andrew's Hall, but the nature of the changes has not yet transpired.

RICHMOND.—The theatre, once the fashionable resort of the neighbourhood, and the favourite place of recreation of George III., and William IV., familiar to old playgoers under the management of Kean, and afterwards of Edmund Kean, who breathed his last here, was sold on Thursday. There is a dwelling-house attached. The whole fetched £1030.

ROTHERHAM.—During the past week a young clergyman, residing in this town, has been indulging in some religious scruples which have placed him in opposition to the churchwardens of the parish, and excited considerable indignation among the parishioners. The people of Rotherham have the advantage of possessing a very fine old parish church, of which they are naturally very proud, and the church is fitted up with an excellent (old) organ by Snetzler, of which there are but few in the country. Some time ago, the Yorkshire Agricultural Society fixed to hold their annual exhibition of stock and implements at Rotherham, and a local committee, appointed to carry out the arrangements, applied to the churchwardens to permit the church to be open on the show days for the inspection of visitors. The churchwardens acceded to the application, and one of them suggested that Dr. Sewell, the organist, should play some pieces of sacred music on the occasion, to give the spectators an opportunity of hearing the fine tones of the instrument. This suggestion was at once adopted, and it was arranged that the church should be open during the show days, and that Dr. Sewell should play at intervals on the organ. The churchwardens, in the meantime, carried out an intention which had previously existed of having the interior of the sacred building thoroughly cleansed, the organ tuned, &c. Some days before the show, a placard was put out by the local committee of the agricultural society, announcing that the church would be open to visitors on the show days, and that Dr. Sewell would play a selection of sacred music at intervals on the occasion. The Rev. Cator Chamberlain, who is officiating as an assistant to the Rev. R. Moseley, the vicar, during last week wrote to each of the churchwardens stating that, having seen a placard announcing certain musical performances in the church, and knowing that such performances would not be allowed by the vicar (who is from home), inasmuch as it would be a public desecration of the house of God, he had absolutely prohibited Dr. Sewell from such performances, and that he had done this by virtue of his authority as the duly appointed *locum tenens* of the vicar. It may here be mentioned that about the same time as this communication was received by the churchwardens Dr. Sewell received a note from the rev. gentleman, prohibiting him, in a very peremptory manner, from engaging in such performances as referred to. The churchwardens replied that they had sanctioned the opening of the church, and given Dr. Sewell permission to play some pieces of sacred music on the organ, in the full conviction that the house of God would not thereby be desecrated; that they did not view what would be done in the light of musical performances, and that they could not conceive how Mr. Chamberlain could consider the bill to which he referred as announcing public musical performances. Understanding from this reply that the churchwardens would not withdraw from their arrangement with the exhibition committee, the Rev. Cator Chamberlain announced from the pulpit, on Sunday, that he had privately prohibited the playing of the

organ on the occasion in question, and that he now felt it his duty to make public his prohibition. Wednesday arrived, and the church was opened as arranged, and Dr. Sewell played at intervals selections of sacred music from Handel, Beethoven, Haydn, Mozart, and other celebrated composers; and numbers of admiring strangers visited the beautiful and venerable edifice, and were delighted with the rich tones of the fine old instrument. The greatest decorum prevailed; indeed, several clergymen from a distance, who were amongst the spectators, expressed to friends in the town their approbation of the orderly conduct and demeanour of the visitors. All this, however, did not satisfy the Rev. Mr. Chamberlain, as is evinced by his subsequent proceedings. By pre-arrangement, the rev. gentleman attended at the church at twelve o'clock on Wednesday, to baptize the youngest child of Mr. Bamforth, a resident solicitor. When Mr. Bamforth and his friends arrived, Mr. Chamberlain refused to perform the ceremony, unless Mr. Bamforth would clear the church of visitors. This Mr. Bamforth, of course, declined, and finding the rev. gentleman inflexible in his resolution, sent for the Rev. Mr. Downing, the curate, who, after some considerable delay, arrived, and performed the ceremony. It is customary to hold divine service in the church on Wednesday evening, and the doors were closed against visitors at six o'clock, that the service might not be interfered with. It was the duty of the curate to read the services on the occasion, and of Mr. Chamberlain to preach; but the latter gentleman, at half-past six o'clock, entered the reading-desk, and announced to the congregation assembled that no service would take place, in consequence of the church having been desecrated by the admission of the public and the performances. The more effectually to carry out his determination, Mr. Chamberlain remained in the reading-desk for an hour, thus precluding Mr. Downing, who, it is said, was in attendance, from commencing the service. To what length the rev. gentleman will allow his scruples to carry him, remains to be seen. It is, however, understood that, in consequence of some doctrinal scruples, Mr. Chamberlain is not duly licensed as a clergyman; and it is hoped by some of the parishioners that the churchwardens will adopt some proceedings with a view to prevent any similar annoyance in future. *Sheffield Independent*, August, 9, 1856.

UXBRIDGE.—Hoffman's Organophonic Band gave a concert at the Public Rooms here on Monday week. Part I. consisted of "Rule Britannia," full band, with imitation of drum and cymbals; solo, an imitation of four different instruments, certainly a most extraordinary performance; German chorus, illustrative of the astonishing compass of the human voice; the "Huntsman's Chorus," from *Der Freischütz*, with echo in imitation of the musical box, most accurately performed, and called forth bursts of applause; the song of "Old Towler," with the huntsman's horn and the hounds in full cry, was perfection. Part II. consisted of some novel and pleasing effects in ventriloquism, introduced by Mr. Thornton, whose humorous sketches of character and astonishing powers of imitating no fewer than six different imaginative actors in the piece introduced—near at hand, under the floor, on the top of the house, and at a distance, intermingled with the grunting of the hog, the barking of the house-dog, the mewing of the cat, the crowing of the cock, the chuckling of the hen, the humming of the bee, were all performed with an alacrity and perfection, which called forth the loudest acclamations. Part III. consisted of the "Organophonic Waltz," in imitation of a German band, with a variety of other admirable pieces. The finale, "God save the Queen," concluded these very pleasing and extraordinary performances.

WINDSOR.—The Choral Society intend uniting with the amateur choir of the parish church for the purpose of practising some of the anthems of the fine old masters of church music, and their not less worthy followers of more modern date. The first meeting for this laudable endeavour took place at the parish church on Tuesday evening, under the able direction of Dr. Elvey.

ORGAN.

ORGAN FOR THE BIRMINGHAM MUSIC HALL.

The grand instrument for this Hall, which has just been completed by Messrs. Gray and Davison, the eminent organ-builders, possesses many novel features, enhancing considerably the musical effects produced from organs of similar calibre. This has been accomplished by

supplying the various stops with different pressures of wind, of which there are no less than *four* to the great organ. As the resistance to the finger would naturally be so great as to make it impossible for the performer to play on an instrument so constructed, the pneumatic action has been applied to the great organ and manual coupling stops, making the touch, when the whole power of the instrument is employed, as light as that of a pianoforte, and enabling the skilful organist to play music which would be impossible on the ordinarily-constructed instrument. We append a description:—

GREAT ORGAN.—CC to A.		CHOIR ORGAN.—CC to A.	
Double Open Diapason	16 feet	Salicional	8 feet
Open Diapason	8 "	Viol di Gamba	8 "
Gamba	8 "	Stopped Diapason (Bass)	8 "
Stopped Diapason	8 "	Clarinet Flute	8 "
Octave	4 "	Gems Horn	4 "
Twelfth	3 "	Piccolo	2 "
Super Octave	2 "	Corno di Bassetto	8 "
Furniture (3 ranks)		PEDAL ORGAN.—CCC to F.	
Mixture (3 ranks)		Contra Bourdon	32 feet
Posaune	8 "	Open Diapason	16 "
Clarion	4 "	Bourdon	16 "
SWELL ORGAN.—CC to A.		Octave	8 "
Bourdon	16 feet	Super Octave	4 "
Open Diapason	8 "	Trombone	16 "
Stopped Diapason	8 "	Trumpet	8 "
Octave	4 "	COUPLERS.	
Super Octave	2 "	Swell to Great, Unison.	
Mixture (3 ranks)		Swell to Great, Super Octave.	
Cornopean	8 "	Swell to Great, Sub Octave.	
Oboe	8 "	Swell to Choir.	
Clarion	4 "	Swell to Pedal.	
		Choir to Pedal.	

There are *four* pedals for combining the stops of the great organ and *three* to the swell, which are also on the pneumatic principle. A tremulant acts on the stops of the swell organ, by which great expression can be given to this portion of the instrument.

We have printed the list of stops, &c., as it was furnished to us. We believe that the swell to great super-octave really means swell to great octave. The principal would not be called a super-octave stop.

Foreign.

BOSTON.—Madame Clara Novello, undoubtedly the greatest living oratorio singer and vocalist in England, will probably visit America in the autumn, but *not*, as has been rumoured, in connection with Thalberg. The pianist is also coming, bringing with him, perhaps, the eccentric Vivier. Madame Novello will not accompany him, nor are her arrangements yet definitely made. Her first appearance will probably, however, be in this city, in October or November. One of the flourishing musical societies is already in treaty for her services, but as yet she has made no definite engagement, and it is uncertain whether the Handel and Haydn, the Mendelssohn, or the Musical Education, will have the honour of first introducing her to the American public.

EMS.—Henri Herz gave a concert here last week, which was very brilliantly attended. Among the auditory were the Queen of Holland, the Princesses of Sweden, Prince George of Prussia, and other distinguished personages. Mdle. Rachel, whose health continues to improve, was also present.

PARIS.—Verdi has arrived; it is said, to arrange with M. Calzado for the performance of such of his operas as have not yet been heard in the French capital.

Madame Ristori is about to give a representation for the benefit of the sufferers by the late inundations. The eminent *tragédienne* will appear on the occasion in *Mirra*.

At the Grand Opera, ballet still reigns. *Le Corsaire* has been succeeded by *Les Elfes*, a ballet fantastique in three acts, by M. St. George, the music being by Count Gabrielli. The grace and elegance of the grouping, the beauty of the scenery and costumes, and the dancing of Amelia Ferraris have united in making it thoroughly successful.

At the Théâtre Français a slight piece entitled *La Statuette d'un grand Homme* has been produced. At the Gymnase, *Le Mariage à l'Arquebuse* has been favourably received.

Madame Marie Cabel made her *rentrée* at the Opéra Comique, last week.

The actors of the celebrated theatre of Inkermann have arrived, and intend giving performances shortly, at one of the principal theatres.

Reviews.

GEORGINA—IMPROMPTU POLKA, by Alberto Randegger. (Ewer and Co.)

This is a superior polka. It is written with more breadth than is customary with the composers of such bagatelles, and there is an agreeable change of key, the original being resumed enharmonically. The phrase at this point is very good. We object to the first two bars in the bottom line of page 4: they have a puny effect.

THE BUCCLEUCH POLKA, by EDWIN EDWARDS. (Cocks and Co.)

Is bold and spirited. The first strain is not original, but it is pleasing and distinct. We like the strain in A flat best; that in B flat jumps about a deal too much. There should have been at least another page to the *coda*, it being much too short, and the termination unquestionably too abrupt.

"UN SOSPIRO D'AMORE" E "L'INVITO," Romanzetta and Notturmo, by ALBERTO RANDEGGER. (Ewer and Co.)

Compass D to G.

"Un Sospiro" is too short, and—which is worse—it is incoherent. The flow of the melody and accompaniment is interrupted after a few bars by the apparently unnecessary repetition of some of the syllables, and when resumed it is only for the space of one page. The accompaniment to the latter portion is heavy and laboured. The serenade is of lighter and more graceful construction, though on the whole we can scarcely praise it. In the last page but one the voice seems quite subservient to some florid and disjointed bits of accompaniment, where a continuous melody in the "gondola" style of the commencement would have been grateful.

LONDON AFTER THE SEASON.

THE THEATRES.

[FROM THE "DAILY NEWS,"]

Untempted by, or unable to avail themselves of, the opportunities offered by the various railway companies, who, from this time of the year until the end of September, declare themselves ready to take you almost anywhere for nearly nothing, there yet remain above two millions of people in London, who, with the exception that they grumble at the heat instead of the cold, show more shirt-sleeves and less activity, and are enabled occasionally to catch a glimpse of blue sky, lead exactly the same life as during the remainder of the twelvemonth. They work as hard, and they require recreation as much; their labour is continuous, and those caterers who "live to please and please to live" take care that there is no lack of amusement for them. What care they for broiling days and sultry nights? All the children are home for the holidays, and papa, finding the double income tax and the high price of provisions rather too oppressive this year to allow of the usual visit to Broadstairs, does his best to amuse the young ones, and to soothe the perturbed spirit of mamma, by taking them "about." Our public gardens, though much improved, are as yet scarcely sufficiently appreciated by the infantile mind; so "about" means to the theatres, and "Pater-familias" and his compeers fill the boxes. The pit and gallery are nearly always tolerably well filled, for their frequenters cannot get away from business in time to indulge in more rural pleasures, and so the managers of theatres, without incurring any outlay by the production of new pieces or the engagement of "starring" favourites, contrive to do very well, and, after a week's closing for the necessary cleaning, to come out with renewed splendour at the end of the autumn.

This year we are even better provided with theatrical entertainment than usual in August, for the great Mr. Charles Kean, undeterred by the absence of the Court and fashion, still condescends to keep open the temple of mingled upholstery and legitimacy, and to delight the eyes of the town-staying citizens with the *Winter's Tale*. Dropping all criticism on Mr. Kean's histrionic powers, let us give him the greatest credit for the manner in which this play has been produced. Such effects have never been witnessed on any stage; the descent of Luna, the ascent of Phœbus' car, and the statute scene in the last act, are miracles of taste, care, and mechanism. While we may smile at the assumption of pedantry, in the fly-leaf of the play-bill, we

must allow that all therein promised is duly performed; that antiquarian research has been made and acted upon; and that no expense or pains have been spared in placing before the public the most gorgeous spectacle of modern times.

Come we now to the Haymarket, where Mr. Palgrave Simpson's comedy of *Second Love* is the principal attraction; where merry-faced Mr. Buckstone catches his breath, and where the mere sight of that light-coloured wig which he always wears in every part excites roars of laughter the instant it is seen obtruding from the wings; where Miss Reynolds divides the admiration and the envy of the ladies, the first by her acting, the second by her dresses; where Mr. Howe so successfully affects that military bearing and broad-chestedness which appears to be essential to stage lovers, and where Spanish Dancers jump and twirl in a manner calculated to horrify the serious provincials who have come up to London by excursion trains.

But for the excursionists who love fun the place is the Adelphi. There on those horribly hard benches, with their knees cramped up to their mouths, and the perspiration starting at every pore, they sit rapt in delight, and utterly oblivious of their discomfort. For Wright is there—Wright, to their mind, the embodiment of everything laughable and delightful. When he crosses his arms and winks they roar; when he tells Mr. Paul Bedford that "he didn't ought to was," they shriek; and, finally, when he enunciates a full-flavoured joke—one with the exterior coating taken off, in order that its full sense may be appreciated—how the women bury their convulsed faces in their handkerchiefs, and the men stamp, and beat their big hands together with delight. There, too, do they revel in Madame Celeste's innumerable woes, in Mr. Webster's pathos, in Miss Mary Keeley's fresh ringing voice, and in Mr. Bedford's preternaturally contorted countenance; there are the melodramas with the murders, and the deserted wives, and the ruthless villains, and the comic countrymen, and the shaken canvas seas. And when we reckon that, after all this excitement, they see the Yankee Gal and the Irish Boy, and hear the twang of the one and the brogue of the other, and "Bobbing Arounds," and "Flaming O'Flannigans," it is a wonder how they ever recover from their delirium, or make up their minds to go back to Cloddington and its dreariness again.

But to the regular theatrical *habitué* who has known London all his life, and who appreciates acting for acting's sake, the place of resort is the Olympic. To an observer, the Olympic audience will present many curious features; one in particular, the absence of what may be called strangers. The people in the stalls are always in evening dress, and look as though they had engaged their seats beforehand, not straggled in accidentally, caught by the enticing bill of fare at the door. The rest of the audience, too, are more discriminate in their applause, most attentive to the dialogue, and, specially in burlesque, suffer fewer "points" to pass unnoticed than is the case at other theatres. The acting here is admirable. Illness has deprived us this season of Mrs. Wigan, but there has been Mrs. Stirling, without doubt the finest melo-dramatic, or rather domestic-dramatic actress of her day; Miss Julia St. George, and Miss Ternan, excellent in burlesque and light comedy; Mr. Emery, a gentleman who, until within a year or two, had mistaken his *métier*, but who now has shown himself possessed of that greatest of all theatrical arts, that of elevating a small part by his own ability; Mr. Wigan, a gentleman by education and in manner, a thorough painstaking hardworking *artiste*, and the best actor of character parts in London; and, above all, that small man of mean stature, lightning eye, thrilling voice, that creator of a new style of acting, in which he has never yet found an imitator, that greatest actor on the English stage—Robson.

At a future opportunity we may enter more fully into the peculiarities and excellencies of those artists we have named, but in the present article we have only attempted to show our detained London readers and country excursionists what amusements were at their command. And, by all the memories of childhood, we had nearly made a grievous omission, we had almost closed our paper without saying a word about Astley's, where *Richard the Third* is compressed into three acts, and where the charger, White Surrey, plays the principal part in the piece, where the combats are much stronger than the grammar, but not quite so strong as the ejaculation, where the young lady leaps over the ribbons, and the gentleman takes off a dozen suits of clothes, finally appearing with next to nothing

on him as Mercury; where the clown is so insolent to the riding master behind his back and so polite before his face, where the greatest wonder is that the orchestra do not get kicked to death by the horses in the circus, and where the combined odour of horses, sawdust, and orange-peel is so strong, that it dwells in the recollection from early boyhood to the most mature old age.

THE ABOMINABLE OPERA.

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FROM THE "SATURDAY REVIEW."

An elderly Scottish lady, whom we had once the pleasure of knowing, used to profess an intense aversion for the flavour of the popular beverage of her country. Unfortunately, the state of her health rarely permitted her to decline the wee drappie which it is, or was, the too hospitable national custom to press on every chance visitor; but though she took her drams with the fortitude of a martyr, she invariably laid down the empty glass with a shudder and grimace expressive of the profoundest disgust. We are irresistibly reminded of our old friend by the wry faces which the *Times* is just now making, in the name of outraged morality, over certain operatic and dramatic performances which have signalized the past London season. Our contemporary, like the rest of the world, endured the representations in question with heroic equanimity (and something more) as long as they lasted. He was perfectly contented that, week after week, and month after month, nightly crowds should throng to witness them, and that managers, *artistes*, and actors, should reap golden harvests by ministering to the peculiar tastes which they stimulated and gratified. Now, however, that all is over, and that the mischief, whatever it may be, is done, he suddenly discovers that public morality has been foully violated, and that London and England have been insulted by representations which "never should have been exhibited on any stage, or in the presence of decent womanhood." In particular, the opera which has made Mr. Lumley's fortune and Mademoiselle Piccolomini's fame is held up to public abhorrence as "abominable" and "filthy," with sundry other epithets which we abstain from reproducing. It is a stain on the national character that such a mass of pollution should have been tolerated for a moment. "Deep and unmitigated censure should be the portion of an audience who could sit out such a spectacle, especially when that audience is for the most part composed of women."

We shall not allow ourselves to be tempted by our repugnance for what, coming from such a quarter and at such a time, we regard as unmixed cant, into offering an unqualified defence of a piece which, in some respects, is fairly open to exception. Yet we must remark that the censure even of what is justly censurable loses the best part of its force when it is administered with an obvious want of thought and discrimination. While the play of *Retribution* certainly deserves all that the *Times* says of it, the opera of *La Traviata* as certainly does not. It is questionable in taste, inasmuch as it brings disease on the stage, and dramatizes the progress and symptoms of pulmonary consumption; yet, as Mr. Lumley justly urges, it is difficult to press this objection without indirectly assailing works which rank among the acknowledged master-pieces of legitimate dramatic art. As for the moral objection, that the heroine is selected from the most degraded class of human beings, we doubt, with Mr. Lumley, whether it would ever have occurred to a critic unamiable with Dumas's novel. Vice is neither offensively obtruded in its grossness, nor surrounded by allurements which demoralise the spectator's sympathies. Granting, however, that the literary and dramatic antecedents of the opera inevitably invest it with associations calculated to repel a correct moral taste, we utterly deny that the plot of the piece is in any respect immoral. The moral of *La Traviata*, such as it is, we take to be this—that even in the lowest depths of vice the heart of woman is still capable of being touched by a true and disinterested affection, but that the outraged laws of society forbid her tasting of the unsullied happiness which she has irretrievably forfeited. This is assuredly not a false moral, though it is certainly not worth inculcating at the expense of propriety, and though it may be questioned whether a *libretto* which unavoidably suggests the recollection of an indelicate tale, affords a desirable medium for presenting it to an audience. Be this, however, as it may, the sweeping invectives of the *Times* are as senseless as they are coarse. Even if *La Traviata* is, for the reasons to which we

have alluded, an infelicitous exponent of the social laws which its plot and catastrophe vindicate, morality has nothing to gain by the substitution of frenzied invective for truth.

This, however, is not all that we have to say to this furious guardian of the public morals. Why did not he speak sooner? Where was his holy horror when the loathsome and poisonous draught first touched his lips? How came he, for weeks and months together, to make himself a party to what he now denounces as a scandal to national morality, and an insult to "decent womanhood?" Our readers will scarcely credit it—but it is the fact—that when "the abominable opera" was first placed on the stage, this admirable moralist and critic welcomed it with unbounded and unqualified praise. *La Traviata* was first produced at Her Majesty's Theatre, on Saturday, May the 24th; and on Monday, the 26th, the *Times* came out with nearly a column and a half of laudatory criticism, in which not the faintest objection was uttered or insinuated against the morality, the propriety, or even the good taste of the piece. The plot was minutely analysed, without a hint that the critic saw anything objectionable or repulsive in it. The ecstatic admiration of the audience, especially at the *prima donna's* inimitable rendering of the pathological "details of death," was recorded without a whisper of dissent; and the whole winds up with the enthusiastic assertion that "a great artist played a part suited to her powers." Of course, after that, "decent womanhood" took for granted it was all right.

The equally offensive and far more immoral drama of *Retribution* was likewise received with edifying complacency by this exemplary champion of morality. The piece was first performed at the Olympic on Monday, May the 12th; and on Wednesday, the 14th—after twenty-four hours' deliberate reflection—it was honoured by three-quarters of a column of eulogy in the *Times*. The only approach to disapproval which we can discover in the article consists in an allusion to the redundant "strength" of some of its situations, and to "the peculiar moral atmosphere that enveloped the whole affair." Our contemporary took particular pains to show that, however "peculiar" might be its "moral atmosphere," it was remarkably well worth going to see. The over-strong situations are "introduced with consummate skill." The dialogue throughout "is as powerful as it is polished." The acting of the two principal performers "leaves nothing to desire." The scenery "is in the best taste;" and a certain *salon* "is especially a gem of stage decoration." The critic records, as a matter of fact, that "the more fastidious among the audience" showed symptoms of "uneasiness," and uttered "several sounds of disapprobation;" but he does not intimate that he sympathises with the fastidiousness, the uneasiness, or the disapprobation. The whole critique, from first to last, is an elaborate puff, with just a grain or two of something which it would be absurd to call censure, to add zest and piquancy to laudation. There cannot be a doubt that this immoral play, like the "abominable opera," is largely indebted for its success to the very journal which has now the effrontery to constitute itself the Mentor of "decent womanhood," and to invoke "deep and unmitigated censure" on the audiences which it helped to collect.

The *Times* does, it is true, mumble out a sort of excuse for its past recreancy to the cause which it now so frantically espouses; and a curious excuse it is. "We select this time rather than an earlier period, partly because the present lull in public business permits us to turn for a moment to such subjects"—in plainer English, because "we" are hard-up for topics for thundering leading articles—"partly because the pieces have had their filthy run, and we cannot now interfere with the profits of managers and actors." That is to say, our contemporary considers that managers and actors have a vested right in the pollution of the public morals when they can turn a penny by it. He had rather see "decent womanhood" insulted nightly for months together than say a syllable to spoil the market of indecency and filth. He considers he was bound in honour to hold his tongue while national honour was being undermined, lest, by a hasty word, he should prevent what he deems a nefarious speculation from yielding a handsome profit to its projectors. But he forgets that he did not hold his tongue. He actively aided and abetted these people. He puffed them. He touted for them. He sent half the world to their shops. He officiated as salesman in chief of their filthy wares; and now that it is all over, and they have had their "filthy run," he puts on a white cravat, and turns up

the whites of his eyes, and calls down "deep and unmitigated censure" on the dupes who credulously fancied that they could not go wrong in following the lead of the Leading Journal.

By all means let the press exercise a moral censorship over the stage, and expose and denounce false taste, false morals, indecency, and pollution. There is plenty of work to be done in this field, but it is not to be done in this style. The nation expects earnestness, sincerity, and consistency in its moral teachers and guardians. Cant and hypocrisy never served the cause of virtue; and if the *Times* expects to be listened to in its sermonizings on behalf of public decency, it should not reserve them till they are too late for use. Charity itself must be blind not to see—what, in fact, the *Times* half confesses—that it merely takes up the "Abominable Opera," as penny-a-liners take up the sea-serpent, as an exciting topic to relieve the dulness of the dead season.

PUBLIC INSTRUCTION AND RECREATION.

It is the subject of very general observation, that Mechanics' Institutes, so termed, have not proved quite successful. I do not very well see how they could succeed. They were not established by working-men, or by persons, in all cases, exactly mindful of the wants and requirements of working-men. How could it reasonably be expected that one who has been toiling all day long should betake himself, for two or three hours of the evening and night, leaving wife and family, or, perhaps a favorite haunt—perchance passing through wind and rain, to some cheerless, gloomy room? Unless the love for abstract attainments be very highly developed, mechanics and working-men, generally, will not do this. Mechanics' Institutes made no provision—or no adequate provision—for female or infant culture. Then there was little or no amusement connected with them. Yet, instruction and recreation, I submit, should go hand in hand. There should be well-warmed, well-lighted, well-ventilated halls, of ample dimensions, abounding in marine and fresh-water vivaria, adorned with statues and paintings, and abounding in plants and flowers, under glass. Knowledge should be rendered attractive. Lecturers, of both sexes—distinguished, if possible, for eloquence and ability—should be invited to give short, perspicuous discourses, illustrated, when practicable, by striking experiments—actual exhibitions of the things lectured on. I would not strain or weary the attention. Therefore, and for recreation's sake, good music, both vocal and instrumental, should precede, diversify, and conclude each performance. Suitable benches, with backed supports, ought to be provided for men, women, and children. Lending libraries, too, on an ample scale, should supply books to all comers to take home and read by the fireside—books that wife and child might take a peep into—read, perhaps, and realise instruction and delight.

Were instruction and recreation judiciously combined, there would not only be no difficulty in obtaining hearers, but buildings, rivalling the ancient amphitheatres, would, probably, be required. Such buildings would need to be fireproof; while radiating outlets, like the ancient vomitories, with the doors opening outwards, would obviate all crushing and risk. Cleanliness and decency of attire should be expected of everyone. Nor should any intoxicated or disorderly person gain admission. The doors might open at seven, and the performance be over by nine. Later hours, for every reason, would prove undesirable. A well-warmed vestibule, with depositories for hats, cloaks, umbrellas, giving a duplicate ticket or label to the owner, would prevent confusion; while the attendance of the police would hinder the possibility of misconduct or interruption. Every evening would prove too often, perhaps, for lectures, but not for lending libraries, where really good books, in all departments of literature, science, art, religion, philosophy, should abound. The taste for reading is one so truly precious that every reasonable means should be employed to foster it. Lending libraries, in fact, should be established everywhere. Their success, so far, has been complete.

Combined instruction and recreation—in other words, attractive instruction, could not but prove successful; there need be no want of ways and means. It would be just as proper to tax a community for such purposes, as to raise a tax for paving, lighting, and water supply. Once awakened to the attractions of

knowledge, people would be roused from torpor and apathy. The fireside would be enlivened, and habits of cleanliness, order, and propriety encouraged. It would light up the intelligence of many, and fertilise, more or less, the seeds of goodness in all. The drinking and singing saloons, of London and some large provincial towns, are crowded. Would it not be possible to have saloons where there would be no drink, yet where the inducements to attend would be, at least, as effective? For this, it would only be necessary to offer the very best and most attractive culture, the very best music. Why not have oratories lighted up, displaying the actual movements of the Heavenly bodies, photographic images of the moon projected before the audience, telescopes so arranged (they are so in the streets of our great cities) as to yield a view of the planetary and other celestial bodies then visible? There should be select performances on the organ and piano, concerted pieces for many voices, in which numbers, with suitable culture, would be found to join. In truth, the poverty and tedium of the doings, hitherto, at Mechanics' Institutes, have been fatal to their prosperity. At Boston, in America, the most eminent individuals have been selected, and with the utmost success, to deliver public discourses. Here, however, as yet, the masses have not been successfully roused to attend—nor do I think they will be so, until instruction and recreation shall be effectively blended. We have it in fact, in our power, to reproduce, at pleasure, the wonders of science and art, and nothing short of utter mismanagement could render such exhibitions unattractive.

Our National Schools should be on a large and liberal scale, embracing the circuit of the sciences, more or less; art culture, drawing, modelling, and singing. That there is to be, or that there ought to be, effective industrial culture, is assumed as a matter of course. Literary development should be on a scale commensurate with circumstances. One language, at least, exclusive of the mother tongue, should be acquired. As for the mother tongue, it should be mastered thoroughly—thoroughly, at least, as individuals not come to maturity could be expected to master it. There should be, assuredly, the intelligent appreciation of any given prose author; as, likewise, of good poetry. It should be indispensable that pupils should be able to express their meaning correctly, without violating the rules of grammar or the spelling of words. In teaching, rational science, the objects themselves should be submitted, when practicable, in each and every case, to inspection and experimental observation. The best books only should be made use of—multiplied, indeed, to meet the individual requirements of the several learners. There is not a subject on which there are not good works extant, and it would always be easy to arrange with their authors and copyright proprietors for school editions, on good strong paper, and in large clear print. Children should be taught the art—for it is an art—of using books, without destroying them. For this purpose, a desk or frame, with a glass top, after the fashion of the old horn-books, but much superior, might be readily arranged. The principle of repetition and frequent interrogation, committing to memory, and of writing out variously-framed exercises, introduced, though needlessly exaggerated, perhaps, by M. Jacotôt, would, if judiciously managed, prove signally available in popular culture. Jacotôt's method has been too much lost sight of: yet, to a certain given extent, it might be turned to account in all schools.

The importance of innocent, safe, recreative instruction has dawned but of late on the public mind of these countries. At length, the community is becoming fairly roused to the necessity of parks and places of recreative, instructive resort. A standing exhibition, like that at Sydenham, on however humble a scale, should subsist in every large town. Every reasonable allurement that art and nature could be made to yield, should be employed to bring the working classes within the circle of influences so calculated to civilize and enlighten, to instruct and to amuse. Would that places like the Sydenham Palace and grounds, with music and flowers, and works of art, not interfering with, but confirming yet more precious influences, could be open every afternoon, affording a means where all classes might, cheaply and safely, and innocently, obtain a little air and exercise, on pleasant terms. On the Continent of Europe, people of every rank and denomination may be seen in the museums and gardens; and, if the working classes—our working classes—accompanied with, and sanctioned by, their superiors in station

and fortune, could, intelligently, wisely, and cheaply, spend a portion of their afternoons making acquaintance with each other, and with the works of God and man, it might be better for all parties; while it would help to obviate, very much, listlessness and torpor, and it is to be feared, no little secret sottishness and actual immorality. This is a movement in which it would be most desirable if there could be some common understanding. Certain it is, that the health, the morals, the intelligence, and, to a certain extent, the happiness, of the community would be furthered by some general and effective measure for promoting harmless recreative instruction, at such times and in such places as the masses to be benefited could find time and opportunity to avail themselves of it.

HENRY M'CORMAC, M.D.,
Consulting Physician to the Belfast General
Hospital, &c., &c.

* CORRESPONDENCE.

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—G. S. B. is getting so very enthusiastic on the beautiful character of keys in the unequal temperament, that I shall not be surprised if he proposes that the unequal temperament system be practised in the orchestra in future, so that, in such "fine characteristic" compositions as Haydn's *Chaos*, the "wild character of the extreme keys" may be introduced, as far as possible, by playing the fifths and thirds horribly out of tune.

What a pity that neither Haydn nor any other of the great masters made use of this scientific mode of giving wildness to their music, when they wrote their "characteristic" compositions for the orchestra. For uniformity, whether in perfectly-tuned instruments or instruments tuned in equal temperament, must be equally detrimental to the refreshing (?) character of key so essential—according to our oracle, G. S. B. But, like the oracles of old, our modern one is rather mystified in his statements. He has not, as yet, clearly stated what he means by character of key. If he means to say (as I suppose he does) that each individual key is suitable only for one particular style of music, he will find, by examining the works of the greatest masters, that he is mistaken, for they have, in the same key, composed music of an opposite character with equal success.—I am, dear Sir, yours truly,

ORGANUM.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—Your correspondent G. S. B. seems to consider that the theory, defended by him, of a "distinct character of key," places the system of unequal temperament, which produces it, in an "unassailable position," and in one "that may defy all invaders." Will you allow me to say, that so far from its doing so, this bulwark itself appears to me to be one of the driest and weakest pieces of scholasticism that ever encumbered the musical art. I will not quote the result of my own individual enquiries here in confirmation of this view, but will first ask your readers to be good enough to refer to the huge catalogue of musical works that must have passed under their notice in the course of their professional reading, and beg them, if they can, to detect a single instance of this said "character of key" being recognised by the great musical celebrities of any recent period as a canon to control their choice of key. A few coincidences might, perhaps, be cited that would appear to favour such a view, while the most undeniable proofs exist to prove that our musical worthies never troubled themselves at all about such theoretical "routine and red tape." In confirmation of what I have here advanced I beg to give just one or two examples.

By the unequal temperament, the key of C-major must, of course, be "imbued with a vital individuality" in common with the other scales. Now, on glancing over a few of Handel's pieces, I find that the *Dead March in Saul*, the chorus, "How excellent Thy name, O Lord," the *Pastoral Symphony*, and the chorus, "The horse and his rider," are all written in this one key of C Major,—that is to say, Handel selected that

key wherein to compose a funeral dirge,—a chorus of exultation—to represent a scene of quiet repose, and to describe the result of a mighty commotion of the elements. Does this show that Handel paid obeisance to “character of key?” The character of the key of C can be in sympathy with but one of these pieces, and must, according to G. S. B.’s own showing, be positively hurtful to the effect of the remaining three; “must rob them of their principal element of beauty!” according to his notion. Again, if character of key be “the best clue to the sentiment intended to be conveyed,” how is it that the keys of C major, F major, C minor, and A flat minor, all lead us to “one character” of composition, namely, the Dead and Funeral Marches of Handel, Mozart, and Beethoven?—How came it to pass that while Handel fell on C major for his pastoral Symphony, that Bach and Beethoven were carried up to F for theirs?

A very long and patient investigation of the merits of the question has led me to the conviction that the perpetuation of a distinct character of key is *undesirable*, because worse than useless, as I have proved by G. S. B.’s own theory, and as the unequal temperament conduces to that perpetuation, this appears to me to form one of the strongest arguments in favour of its abolition.

Perhaps G. S. B. will be so good as to furnish the readers of the *Musical Gazette* with a table of the vitally distinct character of the keys. If he would do so, it might enable your correspondents to convince him of the fallacy of the whole affair; and the “unassailable bulwark” being thus demolished, he may then be more inclined to listen to the temperate advice of Edward Page and such other of your readers as have taken part in this interesting controversy.—I remain, dear Sir, yours very truly,

H. K. S.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—At present I am one of those unfortunates blessed with a crotchety bagpiperish instrument, which, however, generally seems to treat all keys alike, for they are all equally out of tune, but, alas! without any of those “refreshing changes” so earnestly advocated by your correspondent, G. S. B. Now, my dear Sir, do not be alarmed. I am not going to trouble you with any views of my own relative to equal temperament, for, as they are merely theoretical, they are not worth having; however, as I have always been much struck with the simple and clear language used by the late Dr. Crotch, in defining the matter, I cannot resist the temptation of sending you his remarks for the benefit of those who may not have seen them. “Unequal Temperament is that wherein some of the fifths, and, consequently, some of the thirds, are more perfect than on the equal temperament, which necessarily renders others less perfect.” The Doctor uniformly recommended the equal temperament, upon the principle “that as all tempered fifths and thirds offend the ear, those systems which contain such as are most tempered and most discordant cannot be preferable; especially in an age when the keys which lose four sharps and three flats can no longer be excluded from general use,” for he feels convinced, having tried and examined the equal temperament, “that its practicability and superiority are as unequivocal on the organ as they are allowed to be on the pianoforte, and on all other instruments which contain only twelve different notes in each octave,” and these opinions are not merely his (Dr. C.’s) own, but those of whom his opponents must venerate and admire,—the greatest of all composers for the king of instruments (all honour to his glorious and revered name).—Sebastian Bach.—Yours truly,

TIM. HOWLINGSTICK.

P.S.—Is it true that the “Yorkshire Queen of Song” has withdrawn her name from the Bradford Festival, on account of Mons. Costa’s refusal to allow her to sing, as usual, in the *Messiah*?—(T.H.)

The following letter was received by Mr. G. B. Allen, of Belfast, a composer, of whose compositions we have had occasion to speak highly:—

Cambridge, October 15, 1855.

MY DEAR SIR,—I have had very great pleasure in receiving from you a package of Music of your own composition, and beg you to accept my best thanks and acknowledgments for it. The Sacred Music I have

not yet had a chance to hear, as it requires an organ to do it justice; but the other pieces I have listened to with great satisfaction. They are full of beauty and sentiment, and you have succeeded wonderfully in translating my words into the universal language.

For this kindness I have already sent you my thanks through the gentleman who forwarded the parcel to me from New York; but I wish to do it once more and directly to yourself, and therefore trouble you with these lines.—Believe me, very truly yours,

HENRY W. LONGFELLOW.

MR. GEORGE B. ALLEN.

OUR SCRAP BOOK.

ENGLISH COMPOSERS OF THE SIXTEENTH CENTURY.

JOHN MUNDY was organist first of Eton College, and afterwards of the free chapel of Windsor, in the reign of Queen Elizabeth. In the year 1586, at the same time with Bull, he was admitted to the degree of Bachelor of Music at Oxford; and, about forty years afterwards, to that of Doctor. He died in 1630, and was interred in the cloister adjoining to the Chapel of St. George at Windsor.

Mundy was an able performer on the organ and virginal, as is manifested by several of his compositions for those instruments, preserved in Queen Elizabeth’s Virginal Book; and among the rest, by a *fantasia*, in which he endeavours to convey an idea of *fair weather, lightning, thunder, calm weather, and a faire day*. In this attempt, if he has failed, it was not for want of hand, as the passages are such as seem to imply great command of the instrument.

He composed several *madrigals* for five voices, which were printed in the “Triumphs of Oriana.” He was likewise the author of a work, published in 1594, entitled, “*Songs and Psalmes, composed into three, four, and five Parts, for the Use of and Delight of all such as either love or learne Musike*.” Some of these, says Dr. Burney, are considerably “above mediocrity in harmony and design. Indeed, I think I can discover more air in some of his movements than is to be found in those of any of his contemporary musicians of the second class.”

“GOD SAVE THE KING.”—No doubt can exist that Dr. John Bull was the composer of this tune. It stands in the volume of MS. music by Bull, formerly the property of Dr. Pepusch, now of Mr. Richard Clark. Even musicians have made great mistakes in the origin and chronology of melody. Dr. Crotch, who chose to fix upon one chronological date as the rise of pure church music, and another chronological date as the period of its decline, has made a ludicrous mistake in exemplifying his untenable theory. As an example of the church school in its perfection, he quotes a chant in D minor, imagining it was the composition of Thomas Morley, of 1585, whereas it was made by William Morley, of 1740, a period in which, according to Dr. Crotch’s notion, all true church music was defunct.—H. J. GAUNTLETT, in *Notes and Queries*.

HANDEL OUT OF TUNE! CONCORDIA DISCORDS.—This celebrated composer, though of a very robust and uncouth appearance, yet had such a remarkable irritability of nerves, that he could not bear to hear the tuning of instruments, and therefore this was always done before Handel arrived. A musical wag, who knew how to extract some mirth from his irascibility of temper, stole into the orchestra on a night when the Prince of Wales was to be present at the performance of a new oratorio, and untuned all the instruments, some half a note, others a whole note, lower than the organ. As soon as the Prince arrived, Handel gave the signal of beginning *con spirito*; but such was the horrible discord that the enraged musician started up from his seat, and having overturned a *double-bass* which stood in his way, he seized a kettle-drum, which he threw with such violence at the head of the leader of the band that he lost his full-bottomed wig by the effort. Without waiting to replace it, he advanced bareheaded to the front of the orchestra, breathing vengeance, but so much choked with passion that utterance was denied him. In this ridiculous attitude he stood staring and stamping for some moments amidst a convulsion of laughter; nor could he be prevailed upon to resume his seat till the Prince went personally to appease his wrath, which he with great difficulty accomplished.”—*Political Magazine*, 1786.

Musical Announcements.

(Continued.)

FIRE at Messrs. JOHN BROADWOOD and SONS', Pianoforte Manufactory, Horseferry-road, Westminster.—The nobility, gentry, and those friends who have so promptly expressed their generous sympathy towards the sufferers by the above calamity, are respectfully informed that the London and Westminster Bank, at its several branches in London, and the principal music-sellers in the United Kingdom, have kindly consented to receive SUBSCRIPTIONS on behalf of the WORKMEN who lost their tools.

The Messrs. Broadwood, notwithstanding their heavy loss, have already signified their intention of contributing liberally.

On behalf of the Committee of Workmen,
JAMES HIPKINS, Chairman.
C. TRAIL, Secretary.

Communications addressed to Mr. J. C. Webster, at Messrs. John Broadwood and Sons', 33, Great Pulteney-street, Golden-square, who has kindly undertaken the office of Treasurer, will be immediately attended to.

MUSIC and DRAWING.—Instruction in the above accomplishments is REQUIRED, in a small establishment at Kensington. Gentlemen or ladies who wish to fill these vacancies are requested to send their cards to Delta, Mr. Maylow's, newspaper vendor, Hammersmith-gate. Mutual terms preferred.

MISS BESSIE DALTON, Soprano.
Address, respecting Engagements, to her residence, 60, Princes'-street, Leicester-square.

LECTURES.—MR. STOCQUER
late of the Gallery of Illustration, is open to ENGAGEMENTS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses.—Address 11, Pall-mall East.

MISS ELIZA HUGHES (R.A.M.),
Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

WANTED, AN ORGANIST,
to act as CHOIRMASTER, for the Parish Church of Mold. Salary £35, with a probable addition of £15 from another source. There is also an excellent opening for a teacher of music. Apply, with references, to the Rev. Wm. Briscoe, Mold, Flintshire.

WANTED, a Female Soprano Leader,
in a large dissenting chapel, where an organ is used. Applications with references to be made by letter to Mr. Charsley, 4, Manor-rose, Brixton.

WANTED to place a Youth, capable of
playing a plain Service, as pupil to an Organist. Address, stating terms per annum, C. C., Post-office, Banbury.

WANTED, in a MUSIC SHOP, at the
West-end, a respectable YOUTH, to learn the business; one who can play at sight indispensable. A small salary will be given. Apply by letter to A. B. O., "Musical Gazette" office.

WANTED, MUSICAL AMATEURS.—Gratuitous INSTRUCTION in SINGING will be given to a limited number of Young Ladies, who are willing to bind themselves to attend the services of a church at the west end of London for a term of three years. A good voice and ear indispensable. Apply by letter to Mr. Sudlow, Messrs. Gray and Davison's, 9, New-road, Fitzroy-square.

MISS P. HORTON'S PROVINCIAL
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Architects—Thomas Henry Wyatt, Esq. Bankers—Messrs. Ransom, Bouvier, & Co., Pall Mall. Mr. Benjamin Webster, the sole proprietor and owner of the freehold of the Royal Adelphi Theatre, London, having lately purchased very extensive freehold property adjoining, has decided upon rebuilding and enlarging this theatre, which is acknowledged to be the finest and most valuable theatrical site in the metropolis.

For this purpose, in order to meet a portion of the consequent expenses, and induce a personal interest of the patrons of the drama in the undertaking, Mr. Webster has determined to issue a limited number of Debentures (not to exceed 50 at the most) to the public, bearing interest at 5 per cent. per annum, payable half-yearly, and secured upon the freehold of the Royal Adelphi Theatre, as well as upon the adjoining freehold above mentioned. Only applicants will be attended to who can give undoubted references of respectability. Each debenture to be £500, payable as follows:—£10 per cent. to be deposited on application for debenture or debentures, which will be returned, free of all charge, if no allotment is made; £250 on each debenture upon allotment, less the deposit; and the residue by monthly sums of £50, from the day of such allotment; which sums will bear interest at the rate aforesaid, from the time of their respective payments to Messrs. Ransom, Bouvier, and Co.

By way of bonus, each debenture is to be entitled to a free admission (annually transferable) to all parts of the theatre before the curtain, orchestra stalls, and private boxes excepted, which will admit the debenture holder, his or her nominee (to be of course of approved respectability), to every public performance throughout each year, commencing from the 20th of September.

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LONDON & NORTH WESTERN RAIL-

WAY.—MARCUS'S AUGUST EXCURSIONS.—From London to Liverpool, closed carriages, 17s.; first class, 37s.; Manchester or Huddersfield, 25s. and 37s.; Preston, 22s. 6d. and 40s.; Baner or Conway, 22s. and 42s.; Shrewsbury or Wellington, 13s. and 27s. 6d.; Chester, 15s. and 33s.; Stafford, 13s. and 22s.; Birmingham, 9s. 6d. and 29s.; Wolverhampton, 10s. 6d. and 22s. 6d.; Coventry, 8s. and 18s. From the Euston-square Station, on Saturdays, August 16 and 23, at 10.30 a.m.; returning either on August 30 or September 6. Also to Dublin, 35s. and 63s., on the same days, at 6.20 a.m. Tickets, bills, and further information may be had of Mr. Stanley, Albert Hotel, Euston-grove, Euston-square; and of Henry B. Marcus, 23, Crosby-hall-chambers, 25, Bishopsgate-street, City.

Exhibitions, &c.**CRYSTAL PALACE.—THE GREAT**

FOUNTAINS.—The Directors of the Crystal Palace Company beg to announce that the FIFTH DISPLAY of the GREAT FOUNTAINS and the ENTIRE SYSTEM of WATERWORKS will take place on Saturday, August 30th. Admission 2s. 6d. The doors will be opened at 10 o'clock, and the display take place at 5 o'clock. The Bands of the Coldstream Guards and the Royal Artillery will be in attendance, in addition to the Band of the Company.

By order, G. GROVE, Secretary,
Crystal Palace, August 21, 1856.

CRYSTAL PALACE.—FRIDAY

is NOW A SHILLING DAY. Doors open at 10.

CRYSTAL PALACE.—ON and AFTER

the 23rd instant, until further notice, the ordinary charge for admission on SATURDAYS will be HALF-A-CROWN, instead of 5s., as heretofore.

By order, G. GROVE, Secretary,
Crystal Palace, Aug. 12, 1856.

CRYSTAL PALACE.—The PALACE

is OPEN from 10 till 8 on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays: admission 1s. On Saturdays from 12 till 8: admission half-a-crown.

CRYSTAL PALACE.—Agricultural

Implements.—The largest and best collection of AGRICULTURAL MACHINES & IMPLEMENTS ever exhibited is NOW ON VIEW. Prices may be obtained at the office.

CRYSTAL PALACE.—The CERAMIC

COURT, containing illustrations of pottery of ancient and modern manufacture, is NOW OPEN.

CRYSTAL PALACE.—Naval Museum.

—The Gallery of Naval Models and Inventions, situated in the North Transept, is OPEN to the public.

CRYSTAL PALACE.—Picture Gallery.

THE GALLERY of PAINTINGS, containing more than 1200 Specimens of the Schools of Modern Europe, is NOW OPEN.—Prices may be obtained at the Office.

CRYSTAL PALACE.—The Fountains

on the Upper Terrace are now PLAYING daily, at half-past 4.

THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 15 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, very Saturday, at 4 p.m.

MR. W. S. WOODIN.—LAST NIGHT

of his OLIO of ODDITIES TO-NIGHT at 8. Box-office open from 11 till 5. The above Entertainment has received novel additions, vocal and visual, including a new Loco-Joko-Motive-Lyric, entitled "Off by the Train," illustrated by numerous changes, facial, lingual, and corporeal. Mr. W. S. Woodin as Mrs. Florence in the "Yankee Gal," with the songs of "Bobbing Around," and "Polly, won't you try me oh?"—Polygraphic Hall, King William-street, Charing-cross.

CREMORNE.—OPEN DAILY, 1s.—

During the week, an entirely new Fairy Ballet of Action, entitled *The Vind Dressers of Como*; or *the Fairy and the* —. The Brothers Hutchinson in the Silver Globe Dance and Classical Gymnasium—Dancing on the Monster Chinese Platform to the Great Cremorne Band—McGillum, the American Wonder. In the Cirque Oriental M. Anderson, as *Le Fils de Fer Volant*—Tanner's Troupe of Performing Dogs—Grand Vocal and Instrumental Concert.—The Illuminations on the usual scale of magnificence only to be found in these grounds—Fireworks on the River Esplanade. Open on Sundays for promenade: admission free. Table d'hôte at Six, 2s. 6d. each.

VOYAGE to the CRIMEA and back.—

Pictorial and Dioramic Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Mutative Costumes—New and Original Music—New Appointments—Novel Effects—Eccentric Patchwork Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday): Saturday at 3. Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets at Mitchell's Royal Library, 33 Old Bond-street: and at the Box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily between 11 and 4, without extra charge) 3s.—232, Piccadilly.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

Theatrical Announcements.**THEATRE ROYAL HAYMARKET.—**

Re-appearance of Perea Nena, and the new comedy of Second Love.—THIS EVENING (Saturday), to commence at 7 with A COMICAL COUNTESS, in which Mr. W. Farren and Miss Talbot will appear. After which, the new comedy, in three acts, entitled SECOND LOVE. Characters by Mr. Buckstone, Mr. Howe, Mr. Compton, Miss Reynolds, Miss M. Oliver, and Mrs. E. Fitzwilliam. To be followed by the new and brilliant ballet pantomime of THE CAPTIVES, or A Night in the Alhambra, in which the renowned Spanish Dancers, Perea Nena, Manuel Perez, and their Company will appear. With (by desire) the farce of GRIMSHAW, BAGSHAW, AND BRADSHAW: Mr. Buckstone in his original character of Grimshaw. Concluding with THE SPANISH SERJEANT. On Monday next, and during the week, Second Love; the Spanish Dancers. With, on Monday, Tuesday, and Wednesday, My Wife's Daughter; and on Thursday, Friday, and Saturday, Presented at Court.

THEATRE ROYAL ADELPHI.—

Mr. and Mrs. BARNEY WILLIAMS. Last Night of their Engagement.—THIS EVENING (Aug. 23) will be presented the greatly successful drama of IRELAND AS IT IS; or the Middleman. Ragged Pat, Mr. Barney Williams, in which character he will sing "Billy O'Rourke." Judy O'Trot, Mrs. Barney Williams. After which, DOMESTIC ECONOMY. Grumly, Mr. Wright; Mrs. Grumly, Miss Wyndham; Mrs. Shackles, Miss K. Kelly. With IRISH ASSURANCE AND YANKEE MODESTY. Mr. and Mrs. Leigh Murray are engaged and will shortly appear.

ROYAL SURREY THEATRE.—

THE LAST NIGHTS in London of PROFESSOR ANDERSON, being positively his FAREWELL TO LONDON previous to his Australian Tour. On Saturday, August 30th, Professor ANDERSON'S BENEFIT and last appearance in London, when will be performed PIZARRO and BLACK-EYED SUSAN. Pizarro (for this night only), Mr. T. Stuart; Rola and William, Professor Anderson. Doors open at 7: commence at half-past. On Saturday the doors open at 6: commence at half-past 6. Boxes, 2s.; pit, 1s.; gallery, 6d. Half-price to the boxes at 9 o'clock.

ASTLEY'S great Shaksperian triumph,

RICHARD III., or The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palfreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furore each evening.

Musical Instruments.**A GRAND PIANOFORTE WANTED.**

—It must be by Broadwood or Collard, with the recent improvements. Address, with lowest cash price, to B.B. post-office, Kingston, Surrey.

ORGAN PIPES.—WANTED, Twelve

STOPPED DIAPASON PIPES, small scale, from CC 8ft. tone to Tenor C, voiced to a light wind. Apply by letter, stating price, to F. M. Charles Mordaunt and Co., 13, Cannon-street, City.

BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. A specimen may be seen in the Musical Instrument Court of the Crystal Palace. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, August 23, 1856.